

All Night, All Day

African-American Spiritual

REFRAIN

All night, all____ day, An - gels watch-ing o - ver me, my Lord.____

All night, all____ day, An - gels watch-ing o - ver me. *Fine*

VERSE

Call *Response*

1. Now I lay me down to sleep, An - gels watch-ing o - ver me, my Lord.____
2. If I die be - fore I wake,

D.C. al Fine

Pray the Lord my soul to keep, An - gels watch-ing o - ver me.
Pray the Lord my soul to take,

This song partners well with "Swing Low Sweet Chariot" on the Refrain only.

Swing Low, Sweet Chariot

REFRAIN F Bb F F C7

Swing low, sweet cha - ri - ot Com-in' for to car - ry me home;

F Bb F F Bb C7 F

Swing low, sweet cha - ri - ot, Com-in' for to car - ry me home.

SINGING

Encourage solo or small group singing in this call and response song. The larger group would always sing the response phrases. Younger children may wish to learn only the refrain in which case the call phrases could be on the words, "All night, all day." To help students feel the correct rhythm, have them clap or patsch the syncopated pattern (short-long, short long) on the words "me, my Lord"

Older students may enjoy singing the refrain of this song with the refrain of "Swing Low, Sweet Chariot." Be sure that both songs are in the same key.

PLAYING

Use resonator bells for this three chord song and play the designated chords on the beat. The F chord is F A C. B-flat chord is B-flat D F. C7 chord is C E B-flat. Younger students could play the melody outlining the F chord (C F A F) on half notes each time the words *All night, all day* are sung.

Another time, accompany the song with the autoharp on designated chords.

CREATING

Add finger cymbals or triangles to the resonator bell accompaniment and experiment with rhythm patterns for each. As an idea, resonator bells could play a rhythm such as this, ♩ ♩ ♩ in each measure, and the finger cymbals or triangles could play only on the strong beat (count 1).

In measures 7 and 15, play ♩ ♩ ♩ ♩ to accommodate the C7 chord on the 4th beat.

Younger students may enjoy creating identical body movements for the phrases "All night, all day" which will help them notice the repetition of the melody as well as the words. Other body movements could describe the angels.

LISTENING

Listen to recordings of various spirituals to determine how they might have been used to express the feelings of the singers. Some examples are *Battle of Jericho*, *Every Time I Feel the Spirit*, *He's Got the Whole World in His Hands*, *Sometimes I Feel Like a Motherless Child*, and *When the Saints Go Marching In*.

CURRICULUM INTEGRATION

Call and response songs were a great part of the singing repertoire of the black slaves in the early days of the United States. While everyone worked, a soloist would make up words for verse after verse and the other singers would continue to sing the unchanging response. Often common sounding words were in code that only the slaves could understand. The slave masters had no idea that important messages were being communicated in those verses that could give the people comfort and sometimes even help slaves escape.

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